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*Unless specified, all questions included in this document apply to both the AS and A Level specifications.*

*If you have any queries which are not answered below, please contact us at media@eduqas.co.uk.*
GENERAL ADMINISTRATION

Where can I find the entry/course/specification/QAN codes?
The entry/course/specification codes can be found on page 45 of the AS specification and page 56 of the A Level specification. The QAN (qualification accreditation number) can be found on page 2 of each specification.

Are there any textbooks for AS/A Level Media Studies?
Yes, there are Eduqas endorsed textbooks for all levels of Media Studies that can be purchased directly from the publisher, Illuminate Publishing.

Where can I find grade boundaries for AS and A Level Media Studies?
The grade boundaries for the new specifications will not be set until the first awards so we advise real caution when predicting grades for these qualifications. It is better to work in bands when marking work, giving feedback, etc.

Once the grade boundaries are available you can view them on the website. Please ensure you have selected all the correct options on the drop-down menu.

Where are the CPD Materials for Media Studies?
The materials from the ‘Next Steps’ CPD events are available on the WJEC secure website under Resources > Subject Specific Support Material > CPD Materials > Media Studies CPD Material > Eduqas AS/A Media Studies.

Are there any example question papers?
The SAMS are available on the website, and there is an additional example paper for Component 1 and Component 2 on the WJEC secure website under Resources > Subject Specific Support Material and then select the drop down boxes as below:

Please note: Although you may have been given a username and password for the secure website from your exams officer, you may not have been given access to the Resources section. If you cannot find any of the above on the secure website, please see your exams officer in the first instance.
Is exemplar work available for each component?

**Components 1 and 2:** There are examples of actual learner responses to internal assessments on the WJEC secure website. These illustrate AS/first year A level work in the different bands. The first assessment of AS in 2018 and A level in 2019 will formally establish the standards and grade boundaries.

**Component 3:** There are examples of standardised production work on the WJEC secure website. There is an example of a Band 5 and a Band 3 production in each of the main forms: Television, Music Video, Magazine and Film Marketing. This is archive work from the WJEC legacy specification and so does not exactly match the requirements of the set briefs; however, it does establish the standard for Column 3 of the mark grid. This work can be used by teachers in centres for standardisation purposes, but it must not be given out to learners.

**EXAMINATION COMPONENTS**

**SET PRODUCTS**

*Where can I access the set products?*

The set products for Component 1 Section A and Component 2 Section B (magazines) can be found in the set product booklets available on the Eduqas Media Studies website.

Centres are responsible for accessing the set products for Component 1 Section B and Component 2 Sections A and C. Details of all the set products can be found in the specifications.

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**A LEVEL ONLY**

*Where can I access No Burqas Behind Bars?*

No Burqas Behind Bars can be a difficult product to source, however it can be ordered directly from the distributor: Deckert.

*I cannot locate the 45 minute version of the Late Night Woman’s Hour podcast; can my learners use the 28 minute version?*

Although the website indicates that the episode is 28 minutes long, clicking 'download' will download the 45 minute version of the podcast which is the set product.

*Dream – Dizzee Rascal is low quality on YouTube. Is there another way of accessing the video?*

There is a version on Vimeo which is better quality.

*When will the set texts change?*

As stated on page 8 of the AS specification and page 9 of the A Level specification the set products for both components will be reviewed periodically and changed where necessary. This does not necessarily mean the set products will change when reviewed; there are no current plans to change any of the set products.
COMPONENTS 1 & 2

In an exam response, is it better for learners to explore a small number of points in a lot of depth or to cover a larger number of points in less depth?
Learners need to address all elements of the question that is set and be guided by the number of marks available. There is no prescriptive approach to an exam question and there are different ways to fulfil the assessment criteria. However, learners do need to address the question in sufficient depth to demonstrate their knowledge and understanding. The SAMs give further indications of the likely responses at the different bands of the mark scheme.

Where a question uses bullet points, should they be addressed in equal measure?
No. The bullet points must be addressed, however it isn’t necessary, and often would not be appropriate, to address them in equal measure.

How much should learners write for an extended response question?
There is no set amount that we would recommend that learners produce for an extended response question. Learners will write at their own pace, and the amount of work produced is rarely indicative of its quality. Learners can take some guidance from the tariff of the question, and using that, consider the timings allowed per Component to determine how much time they have to spend on individual questions.

Do learners need to introduce theory to every question?
No. If the question explicitly asks about theory, then learners should discuss it as is appropriate to the question. If learners are not asked explicitly about theory, then there is no requirement to discuss it. Learners will always be rewarded for applying theory, though only if it is relevant and appropriate.

Should learners discuss media language in order to discuss representation?
Representations are constructed by media language and so it would be impossible for learners to not discuss media language when discussing representation. However, if asked about representation, learners should focus their discussion only on the aspects of media language that have constructed the representation, which is their focus.

Is there a ceiling for the tariff of the stepped question marks?
No.

Could there be a historical product as an unseen text?
Yes, although only in a form where they have studied historical set products.

Could AO1 assess media language and representation?
Yes; some elements of the theoretical framework do relate to knowledge and understanding. Component 2, Section A, Question 1a of the 2018 AS Level paper is an example of a question that assesses AO1 for Media Language.
In Component 1 Section A how long with the audio-visual text be?
The length of the AV text will depend on the form of the unseen text, for example a music video will be longer than a TV advertisement. However, while the AV text will be selected in order to allow candidates to respond to a range of points, the text will also be set with consideration of how much time candidates will need in order to respond to the text in depth.

What are the recommended timings for Component 1 Section A?

**AS ONLY**
Learners are advised to spend approximately 1 hour and 15 minutes on Section A of Component 1, including time to study the unseen resources. If there is an audio-visual resource for the representation question, learners will view this three times and there will be a five minute break in between the second and third viewings for note-making. If there is an audio-visual resource for the media language question, learners will view this twice and there will be a five minute break in between the viewings for note-making. Learners should spend a similar amount of time studying print resources. Timings could be divided as follows:

- Media language question (10 marks): approximately 20-25 minutes including time to study the unseen resource.
- Representation question (25 marks): approximately 50-55 minutes including time to study the unseen resource and plan the response (comparing the unseen with the set product).

**A LEVEL ONLY**
Learners are advised to spend approximately 1 hour and 30 minutes on Section A of Component 1, including time to study the unseen resources. If there is an audio-visual resource for the representation question, learners will view this three times and there will be a five minute break in between the second and third viewings for note-making. If there is an audio-visual resource for the media language question, learners will view this twice and there will be a five minute break in between the viewings for note-making. Learners should spend a similar amount of time studying print resources. Timings could be divided as follows:

- Media language question (15 marks): approximately 25-30 minutes including time to study the unseen resource.
- Representation question (30 marks): approximately 60-65 minutes including time to study the unseen resource and plan the response (comparing the unseen with the set product).

Which areas of representation do we need to teach in relation to Component 1 Section A?
At AS/ A level learners need to study: representations of events, issues, individuals and social groups in the media. Social groups could relate to gender, ethnicity and age but also other areas of representation relevant to the set products and the additional products that teachers select.

In the Component 1 Section A media language question should learners only analyse the unseen resource or do they need to refer to set or other products analysed in class?
Learners should solely focus on the unseen resource. The set and additional products studied in class provide learners with knowledge and understanding of the form and allow them to develop their analytical skills, but the assessment is based on the unseen resource.

In Component 1 Section A will the unseen resources always be from the same historical period and genre as the set product that has been studied?
No, not necessarily; however we would not set a historical unseen resource in a form where learners had only studied contemporary products. Learners may be required to analyse products in different genres and the additional products that centres select to study in class should help them to prepare for this.
In Component 1 Section A, will there always be both audio-visual and print-based unseen resources?
Yes. In the Component 1 examination, across Section A as a whole, there will always be one unseen audio-visual resource and one unseen print-based resource; Question 1 will relate to the audio-visual resource and Question 2 will relate to the print-based resource.

In Component 1 Section B learners need to study industry issues. What should we do if a significant aspect of the industry changes after we have covered the set product?
Learners will study the set products at a time of your choosing during the course and this will form the basis of their knowledge and understanding. If a very substantial change occurred (for example a change of ownership) then we would expect them to be aware of this as the specification requires them to study the evolving nature of the products, however they could still discuss the product at the time they had studied it to exemplify the audience and industry issues at that time.

In Component 1 Section B learners are required to study ‘contemporary and emerging media’ in relation to the set product – what should we study and will learners be required to discuss this in the exam?
Learners could look at the websites and social media accounts for the set products and consider how these relate to industry and audience issues, for example how they offer audiences opportunities to interact with the product. Learners should refer to these in the exam if they are relevant to the issues raised in the question.

In Component 1 Section B, Film, how should we use extracts from the films, given learners do not need to textually analyse the films?
The extracts from the film can be used to explore aspects of industry listed on Page 19 of the Specification. For example, you could look at excerpts that have been selected for the trailer and consider how these are used to market the film, or you could look at production values in a particular scene. The opening title sequences are a useful starting point for exploring industry as well. For Straight Outta Compton you could look at a scene that features the music and explore the notion of synergy in terms of the film soundtrack.

In Component 1 Section B should learners study more than one example of each set product (for example other episodes of Late Night Woman’s Hour or more than one edition of The Daily Mirror)?
Learners must study the set products outlined in the Specification. It may be helpful for them to have a broader awareness of the product by studying extracts from other examples, but this is not essential.

In Component 1 Section B Radio, do learners need to study the 28 minute broadcast version of the set episode of Late Night Woman’s Hour or the 45 minute podcast?
The set product is the 45 minute podcast and this can be downloaded via the link in the Specification. It would be an interesting exercise to compare the podcast with the broadcast version to consider why these are different – this would raise relevant issues for the industry and audience study.

In Component 1 Section B Newspapers, do learners need to study the same edition as the set covers in Section A?
No, centres are able to select an edition to study. In Section B, learners need to consider the industry and audience issues relating to the chosen edition, rather than conducting detailed textual analysis.
In Component 1 Section B Newspapers, do learners need to study every page of the chosen edition?
No, learners need to explore the bullet points of industry and audience content in the specification, so pages should be selected to consider these issues. For example: the front page, some key articles and editorial content, the sports pages, some advertising, the letters page etc.

For Component 1 Section B Newspapers, do we need to subscribe to The Times in order to access the website?
No, learners need to study the homepage and other pages of The Times website to develop their understanding of audience and industry issues. However, the main focus of Section B is the edition of the print newspaper. It is fine to study the publicly accessible pages on the website - you can see the homepage and the main sections of the website, including the headlines of the main articles. The paywall itself is an interesting area to explore in relation to industry, but there is no requirement to subscribe in order to teach the required specification content.

Will learners be expected to compare the texts in Component 2?
Learners may be asked to compare the texts in Component 2, and learners might find it useful to compare the text if not explicitly asked to compare due to the contrasting nature of the set products. If learners are asked to compare, then it is imperative that they respond to the question. If learners are not asked to compare, they will not be penalised for not doing so.

For Component 2 Section A will learners ever be asked about episodes other than the set episodes of the TV series?
No; learners will only ever be asked about the set episode as detailed in the specification. Though it may benefit learners to look at other episodes in the series, there is no requirement to do that and learners will not be penalised for not studying episodes outside of the set episode.

In Component 2 Section B, do learners need to be familiar with contemporary editions of the historical magazine that they are studying, including any digital content, e.g. the current website for Vogue?
No, the set edition of the historical magazine is the focus of the study, and Woman’s Realm is no longer published. While it might be interesting to look at contemporary editions of women’s magazines to compare the media language and representations, this is not a requirement.

THEORY AND CONTEXTS

The ‘Next Steps’ CPD included a session on approaches to teaching theory – the materials from this session, including numerous lesson resources from practising teachers, are available on the WJEC secure website.

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<thead>
<tr>
<th>A LEVEL ONLY</th>
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<tbody>
<tr>
<td>Will evaluation of theory always be assessed in Component 2 rather than Component 1?</td>
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<tr>
<td>Yes, evaluation of theory will occur in Component 2, in any of the three sections.</td>
</tr>
<tr>
<td>If a question asks learners to evaluate a theory, is it expected that they will also refer to other theories as part of the evaluation (by way of comparison)?</td>
</tr>
<tr>
<td>Learners need to evaluate the named theory, and this should be the primary focus of the response. If, as part of this evaluation, learners wish to briefly refer to another relevant theory then this is acceptable, but it is not an expectation.</td>
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Will theory (including a named theory or theorist) be assessed in Component 1?
Theory can be assessed in Component 1 – as there are named theories and theorists listed in the Specification subject content for both Section A and Section B.

How much theory should learners include in a response?
This really depends on the question. If a question asks learners to apply (or evaluate for A Level) a named theory, then this theory should be considered in detail. If a question asks learners to apply ‘relevant theories’, then learners are able to select the theories they feel are most relevant and should discuss these in detail. If a question does not specify a theory or theories then learners may, of course, apply relevant theories in their response. Indeed, in order to achieve marks in the higher bands, learners are likely to apply theories. However, they may also refer to relevant theoretical approaches, without naming specific theories, to support their points and this is perfectly acceptable. The indicative content in the Sample Assessment Materials gives further detail of how learners might use theory in a response.

How much explanation of a theory should learners include in their response?
This depends on the question; if learners are asked to explain a particular theory (for example AS SAMs Qs 4-6a) then they should do so. However, learners do not otherwise need to describe or ‘download’ information about the theory in isolation; this should be applied to the products.

Can we teach additional theories that are not listed in the specification and will learners be rewarded if they refer to these in the exam?
It is acceptable to teach additional theories; however, learners must study the theories listed in the specification. If learners use a theory that is not listed in the specification they will be credited as long as it is relevant to the question.

How much context should be taught?
Learners need to study the relevant contexts for the set products as detailed in the Specification. We recommend that teachers start from the set product and explore the contexts in which they were produced. For example, learners do not need to know detailed information about the history and politics of the USA in order to understand the set newspaper front pages. They do, however, need to understand the social and political context in which these were produced (including the political leanings of the set newspapers) and the fact that the American election result has significance for the UK.

How much context is required in the exam?
This depends on the question. If a question assessing AO1 asks learners to consider how a context or contexts have influenced a set product (e.g. AS SAMs Component 1 Question 3b or A level SAMs Component 2 Question 1b), then context should be the main focus of the response. If a question assessing AO2 asks learners to consider how media products relate to contexts as one of the requirements (e.g. AS SAMs Component 1 Question 2 or A level SAMs Component 1 Question 1), then this should be discussed as part of the response but will not necessarily be the main focus. If a question does not specifically ask learners about contexts, they may still refer to context if it is relevant to the question.
COMPONENT 3

ADMINISTRATION

What is the NEA submission deadline?
For AS and A Level all marks and work must be submitted by the 15th May. This date is the same each year and does not change, even if it falls on a weekend.

How are marks and work submitted for moderation?
Marks for all learners in your cohort must be submitted on the Mark Input System via the secure website. Once you have submitted your marks the system will automatically generate your sample. All assessed work, including the coversheets, for the sample candidates only must then be uploaded to SecureAssess. Your exams officer will have received key codes for all candidates to allow you to do this.

For further information on SecureAssess and the process of uploading work please see our Guide to E-Submissions and the E-Submissions Video Guide.

What should I do if there is an error with the submitted marks?
If you notice an error with the marks entered on the Mark Input System once you have submitted them, you will need to contact gce@wjec.co.uk. Please include your centre details, the candidate details, the subject and component, the old mark and the correct mark.

What should I do if there is an error with the work submitted for moderation?
Once a key code has been used and work has been submitted that key code will not work again. If there is an error in the work that has been uploaded, you will need to contact e-assessment@wjec.co.uk to request additional key codes. Please include your centre details, candidate details, the subject and component.

The Specification specifies a set number of weeks for the completion of the NEA:
   a) How many hours’ delivery time per week is this based upon?
   b) Do these have to be consecutive weeks?
   c) Can we structure the NEA to include holidays?
The time stipulation is in place to ensure that learners do not spend a disproportionate amount of time on the NEA, in order to make sure that there is sufficient time allowed for the exam units but also to guard against learners having an extended period of time to keep improving the work.

Delivery time varies in centres, although an average is between 4 and 5 hours of contact time per week. However, most centres have a very similar number of weeks of delivery time per year, which is why the stipulation is stated in weeks. Centres are able to deliver the NEA at any suitable point in the course following the release of the briefs, as long as they adhere to the stipulated number of weeks of delivery time. If the requirements regarding supervision and monitoring are met, and centres can authenticate any work completed outside the classroom, the delivery of the NEA can take place either side of a holiday.
Is there a requirement to annotate work for Component 3, for example the Statement of Aims and print production work?

No, there is no requirement to annotate work for Component 3. We are moving to the electronic submission of the NEA, and so centres should submit the work electronically using the file formats listed in the specification. Please do, however, include detailed comments and examples on the cover sheet to explain the rationale for the marks awarded.

How should teachers record evidence of internal standardisation?

In centres where there is more than one teacher responsible for assessing NEA work, internal standardisation should take place. This can be recorded by a brief comment on Section C of the cover sheet. The final marks awarded should be clearly evident.

How should we assess work that is under- or over- the specified limits for length/ quantity?

For the Statement of Aims, the specification stipulates an approximate number of words, so a tolerance of 10% is acceptable. However, this Statement is designed to be a brief document that outlines the most significant ideas and so teachers should cease marking the Statement at the point where it exceeds this tolerance. Work that is significantly under the word limit is likely to be self-penalising. There are detailed guidelines for assessing production work that falls outside the length/ time limits in the marking criteria in Appendix A of the specification.

What should I do if a learner fails to produce any research and planning?

The research and planning is not assessed; however it is extremely important for learners to undertake these stages to ensure that they apply knowledge and understanding of the theoretical framework to their production. Failing to undertake research and planning will not directly impact on a learner’s mark but is likely to have a detrimental effect on the Statement of Aims and the production. If a learner does not complete research and planning, please make a note of this in the relevant boxes in Section A of the cover sheet.

What should I do if a learner fails to produce a Statement of Aims?

If a learner does not submit a Statement of Aims, they must be awarded 0 marks for this part of the Component 3 assessment. The production should be assessed according to the marking grid. However, as the Statement of Aims explains how the learner intends to apply their knowledge and understanding to the production, it really is in their interest to produce it.

While the production must be independent, can learners work in groups at any stage of the process – for example to research and plan?

No, group work is not permitted at any stage of the NEA. Each learner must develop an individual response to the brief and conduct independent research that informs their planning and production.

Can centres allow all learners to work in the same genre, or allow several learners to use the same song for the music video brief?

Learners should be given a free choice of genre at AS and A level, genres or songs should not be set by the centre. Learners should be encouraged to explore their interests and must apply their knowledge and understanding of the theoretical framework to their independent production work.
The specification states that ‘unassessed individuals’ may assist with productions. What does this mean? As detailed in the brief: ‘Unassessed participants may act in, or appear in the media production, or operate lighting, sound, recording and other equipment under your direction if required’. This stipulation takes account of the fact that learners may require some assistance during their production. The crucial factor is that the assessed learner must be responsible for all decisions and that any ‘assistants’ work under the learner’s direct supervision. For example, it should be the assessed learner who tells their model exactly where and how to pose for each photograph. If a learner is using two cameras for an audio-visual shoot, they should make all decisions about the shots that are filmed – they should position both cameras and frame the shots from each angle, however they may have an assistant who simply operates the recording on the second camera. The learner must demonstrate their ability to apply their knowledge and understanding of the theoretical framework when creating their production. The names of any unassessed participants must be listed on the cover sheet.

Can the coversheets be completed and signed digitally? Yes, both handwritten and typed/digital signatures and forms are acceptable.

Where can I find the Statement of Aims template? The statement of aims template is included on Section B of the coversheets. The coversheets can be found on the Eduqas AS/A Level Media Studies webpage under All Course Materials.

BRIEFS

Where are the Component 3 NEA briefs? The NEA briefs for assessment in 2019 are available on the WJEC secure website under Resources > Non-Exam Assessment Tasks. Please see our Eduqas briefs guide for further information on how to locate these.

Can learners narrow the target audience down further than the demographic suggested in the brief? The production must be aimed at the audience specified in the brief and be suitable for everyone in the target group. However, if learners wish to create a product that primarily targets a more specific demographic (by gender, ethnicity or age for example) within the intended group and have researched products from the appropriate industry context to inform this decision, then this is acceptable. For example, they might create a film marketing campaign that targets the intended demographic but may appeal particularly to the younger end of the age range.

Do learners have to adhere to all of the ‘minimum requirements’ in the briefs if, for example, their research reveals conventions that differ from those listed in the briefs? The minimum requirements listed in the briefs are included to ensure parity of demand across the different briefs and to make sure that all learners nationally are assessed against the same criteria. It is essential that learners adhere to these in order to meet the requirements of the NEA, even if there is a slight deviation from the industry examples researched. The Component 3 mark scheme includes a point relating to the extent to which the learner has fulfilled the requirements in the brief.
Can learners produce pieces/pages which are additional to the requirements of the brief?
To ensure parity between centres and between the different briefs learners must only create what is specified in the brief. Producing additional pages may also be self-penalising as learners would be less likely to focus fully on the required pages.

Can learners use the names of real celebrities/actors/directors etc. on their productions?
It would be better for student to their own fictional ‘stars’ rather than using the names of existing celebrities alongside models who are clearly not that celebrity. The learner would then be able to construct the representation of their model as a ‘star’ using media language, and this could be mentioned in their Statement of Aims.

Should learners create products for an existing media organisation or invent their own?
If the brief specifies a particular organisation, then learners must create a product for that company. If the brief gives examples of possible organisation, then it would still benefit learners to create products for an existing organisation, as this will allow them to research similar products and apply their knowledge and understanding. They may use generic company logos on their production work.

If a learner takes two different images for a print brief and edits these together (for example a background shot of a location and a foreground shot of a character on a DVD cover), does this count as one or two original images?
This would count as two images – please make a note of this on the cover sheet.

If the brief stipulates that learners should construct representations of ‘social groups’; what type of social group would be expected?
Learners will have studied representations of different social groups in Components 1 and 2 and so should apply their knowledge and understanding to the production. Social groups may be defined by ethnicity, age and gender but also by other factors such as social class. So, one social group might be young Asian females, another could be teenage working class males.

A LEVEL ONLY
Could learners create a podcast for the radio option of an A level cross-media brief?
Yes, if this is appropriate to the other stipulations in the brief.

Why must music for an audio-visual production be copyright free?
Firstly, a song that is used for a music video does not need to be copyright free. Any music used for a television sequence or on a website must be copyright free. This stipulation is in place is to make learners aware that copyright is an area that they must be mindful about when creating a media product, but also to make sure that they research their product and find music that is fully suitable, rather than using a well-known piece of music or something that has been used in an existing media product. There are many copyright-free sources of music that learners may use, and some sites are suggested in the Guidance for Teaching document. Alternatively, they may create their own music using software such as Garageband.
What does 'unassessed participant' mean?
'Unassessed participants' refers to anyone but the learner completing the work; this could be other media students, or anyone else that the learner is able to recruit.

Can learners use actors of their own age to play older characters?
Yes. It is important that the characters are given costumes and are directed in a way that is appropriate for an older character. If there is any ambiguity, assessors could make a note of it on the cover sheet.

My learners cannot upload their AV files to Wix; what should they do?
Wix will only upload videos that are 250mb or smaller; learners may need to compress their AV files before they upload them. This can be achieved by exporting the video in QuickTime player, or by using software such as Handbrake. Further details about using Handbrake to re-size audio-visual files can be found here.

TELEVISION
If a learner chooses to create a documentary can they include archive footage, as this is a convention of the genre?
The Specification requires learners to create their own, original material for the production, so they should not include ‘found’ material such as archive footage in their work. While this may be a convention of some genres, for the purpose of the NEA, learners must adhere to the requirements of the Specification.

If the brief specifies an organisation such as the BBC or ITV as the industry context, can learners create a product for any of the organisation’s channels?
If the brief specifies the BBC or ITV, then learners may create a product for any appropriate channel belonging to the organisation (taking into account the other stipulations in the brief such as target audience). If the brief specifies BBC1 or ITV1, then learners must use the specified channel.

Can learners create an animated television sequence?
No, the details of the brief are such that learners need to create live action television sequences in order to meet the requirements. Additionally, given that animation is usually extremely labour intensive, and because the scenes of animation will not be credited anywhere in the mark scheme, there would be no benefit for learners for the animation work. This means that learners would end up spending a great deal of time and energy on creating animation with no possibility of it increasing the success of the production from an assessment point of view.

If learners create a television website (online option), should this ‘copy’ the layout of the organisation’s standard site, for example the BBC or Channel 4?
Learners should create their own design for a site, but this should be relevant to the programme and appropriate to the industry context set in the brief. If they produce a website for a new Channel 4 programme, for example, they could use the Channel 4 logo but then construct an original website for their own programme - they should not recreate the Channel 4 site.
A LEVEL

The 2019 A level cross-media audio/ audio-visual brief includes a requirement for a studio setting. How should centres approach this if they do not have a television studio?

Learners do not need to film or record in an actual television or radio studio, this could be an indoor setting such as a room or drama studio in the centre. It is advisable to avoid an obvious classroom setting but it is usually possible to adapt a room for this purpose.

FILM MARKETING

Are learners able to use templates for print work, for example a DVD cover?

Learners may use a blank template for outline sizing purposes only. Learners must be responsible for the layout and design of their print work.

Can learners draw their own original images if appropriate to their chosen genre of film?

Learners need to adhere to the requirements of the brief which may specify that photographs or locations for photography are included. However, if the brief refers only to ‘images’, and if the research demonstrates that drawn images are a convention, learners may create and edit their own original hand-drawn images into their production. They should, of course, be mindful of the requirements of the mark scheme to use media language to communicate meanings and construct representations.

Can learners create a marketing campaign for a film that is a book adaptation or sequel to an existing film?

Learners should create an original product and not an existing brand, so we would advise against both of these.

Do all characters (stipulated in the brief) need to be shown visually or can they just be referred to in the blurb?

We would recommend that learners do include images to construct the representations visually, using media language. These could be in the thumbnail images; however, they do not need to include multiple characters on the DVD front cover or poster.

A LEVEL ONLY

The 2019 A level brief stipulates two posters for release in different countries, could one of these be for a non-English speaking audience?

It is acceptable for learners to create a poster for a non-English speaking audience. They should research similar products and create an appropriate production for the brief. Some film posters that are released in different parts of the world are in English, while others are in the language of the country where it will be displayed. Either would be acceptable, but this should be informed by the research.
MUSIC MARKETING

For the music video option, how important is it that learners find a song by an artist who is signed to the type of label specified in the brief?

Learners should ‘invent’ a new artist or band for their music video and it is this video that must adhere to the industry context specified in the brief. However, the chosen song must allow learners to create a video for the specified industry context – for example, a mainstream pop song is unlikely to be appropriate if learners need to create a video for an independent label. While not essential, selecting a song by an artist signed to the type of label specified in the brief is likely to enable learners to conduct appropriate research and create a product that meets the requirements of the brief.

Can learners create a video for an unsigned artist or band?
Yes, this is acceptable. Learners should research artists/bands in the same genre to develop their knowledge and understanding of codes and conventions.

Learners need to select a song that does not have an official music video; however, can they choose a cover version or remix of a song that has an existing video?
We would advise against this, as it is the song (rather than a particular version of the song) that must not have an official video.

What about a song that has a recording of a live performance or a fan video?
If there is a simply a live concert performance of the song that has been recorded but is not an official video then this would be fine to use, as would a fan video.

What about a song that has a lyric video?
If the lyric video contains imagery or animation, it does count as a music video and should be avoided. If the lyric video is just text on a screen or over a static image, then it would not count as a music video and would be fine to use.

If a learner selects and creates a production for a song that does not have an official video but then the record company releases the chosen track as a single with a music video at a later date, what should the learner do?
If the learner has commenced the production prior to the release of the video, then they may proceed. The crucial factor is that they should not be influenced by the official video. Please add a comment to this effect on the cover sheet to alert the moderator.

Can learners create an animated music video?
No, the details of the brief are such that learners need to create live action music videos in order to meet the requirements.

If a learner chooses a song that is below the minimum time limit, is it acceptable to add a short narrative section to make it up to the required length?
If this is a convention that is used in the genre of music that they are working in, then this is acceptable. If not, it is advisable to select a longer track.
MAGAZINE

Are learners able to use templates for print work, for example a magazine cover?

Learners may use a blank template for outline sizing purposes only. Learners must be responsible for the layout and design of their print work.

Learners are required to create an original title for the magazine – must they avoid older magazines or those produced in different countries?

As far as possible, learners should create a new title for their magazine – they should conduct research at the planning stage to try to establish that there is not another magazine with the same title.

Do all images need to be original? For example, could learners use found images of celebrities?

All images do need to be original, so learners should not include found images of celebrities. Learners could ‘create’ their own celebrities for their magazine work.

The briefs stipulate that learners cannot use existing brands, however if they are creating a magazine that features images of, for example, fashion/ clothing or camera equipment, do they need to create their own brand for these products?

The requirement relates to brands of media products, so learners should not create their own edition of, for example, Vogue magazine, they should create a new magazine. If they feature images of particular products, they do not need to ‘invent’ a new brand, although if they were to include a feature article with a new young designer for example, they could of course invent a new fashion label.

Does the magazine need to include images of people?

Yes, learners are assessed on their ability to construct representations and so their images should include images of people.

Can learners draw their own original images if appropriate to their chosen genre of magazine?

Learners need to adhere to the requirements of the brief which may specify that photographs or locations for photography are included. However, if the brief refers only to ‘images’ and if the research demonstrates that drawn images are a convention, learners may edit their own, original hand drawn images into their production. They should, of course, be mindful of the requirements of the mark scheme to use media language to communicate meanings and construct representations.

A LEVEL ONLY

The A level brief for 2019 is for a lifestyle magazine in a genre of the learner’s choice. Can this include, for example, music or sport magazines?

A lifestyle magazine for the purposes of this brief means a general product in comparison to a specialist publication such as a music or sport magazine. Appropriate genres might include a general women’s or men’s monthly magazine or a lifestyle magazine with a focus on health or fashion. More specialist products such as a music, sport, travel or food magazine should be avoided, although candidates could create an article for the general lifestyle magazine on a specific topic such as travel or an interview with a sportsperson - if that is appropriate based on the research. A key aspect is that candidates should research similar magazines from the same industry context and for the same audience and apply their findings to their own production work in order to ensure that the other requirements of the brief (industry context and target audience) are also closely adhered to.